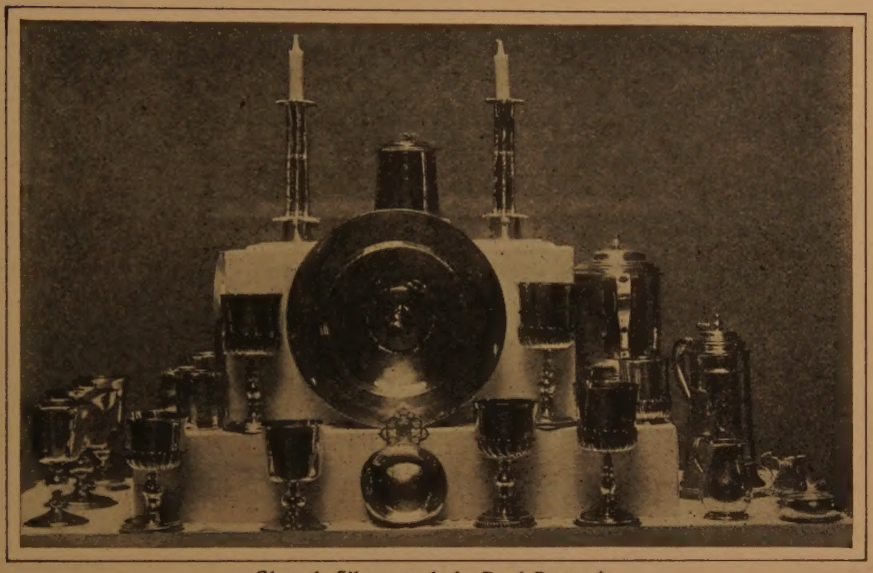
OLD SILVER

By ESTHER SINGLETON



Church Silver made by Paul Revere*

THE MENTOR · DEPARTMENT OF FINE ARTS · SERIAL NO. 107

MENTOR GRAVURES

A SHELL BASKET OF SILVER · AN EPERGNE WITH SEVEN RECEPTACLES · TANKARDS AND CAUDLE-CUPS · COFFEE AND CHOCOLATE-POTS A TEA SERVICE · SPOONS AND LADLES

WROUGHT silver has always been a delight to the householder and art lover. Its use dates from legendary times. Splendid plate has always been an expression of luxury and elegance. In the Middle Ages the magnificent Dukes of Burgundy were the most famous collectors; and the taste for beautiful Renaissance silver found its way from Italy through France and the Low Countries to England.

The art of working silver had been known to the ancient Britons, Celts and Anglo-Saxons. English silver reached perfection under the Plantagenets, Tudors and Stuarts.

The old proverb "To be born with a silver spoon in one's mouth" still denotes a favored child of fortune. It probably dates from the fifteenth century, when an "Apostle Spoon" was the most prized christening gift.

The word "hallmark," used to describe what is genuine, is derived from the marks stamped on gold and silver plate to show that the article has passed the assay,—examination, or test. The system of hallmarks of the London Company of Goldsmiths (including silversmiths), has been in use for six centuries. These marks, which consist of the standard, annual date-letter, sovereign's head, and maker's mark, therefore, give the history of every authentic piece of English plate.

*The illustrations of the Paul Revere silver were kindly contributed by Mr. R. T. Haines Halsey. Many of the specimens are from his collection.

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AMERICAN SILVERSMITHS

Although American colonists purchased much plate abroad, they also patronized native workers. There were many in the Colonies, scattered from Boston to Charleston, S. C. The names of 329 silversmiths have been collected. Of these 59 worked in Boston, some before 1654, and 142 worked in New York.

There being no assay office in the Colonies, American silver bears only the maker's mark,—his initials enclosed in a shield, or circle, or a descriptive emblem. After 1735 the silversmith stamped his full name.

JACOBEAN OR STUART SILVER

In early Colonial days the tableware in general use was pewter. Wealthy colonists, however, brought silver from Europe and used it daily, relegating pewter to the kitchen. Rich homes, therefore, contained many pounds of both silver and pewter.

DUTCH PORRINGER
Seventeenth Century

Silver was considered an investment as well as a necessity for elegant living. Moreover, it could be melted at any time and increased in value by reappearing in new designs, or it could be exchanged for money at any moment.

ENGLISH CUP
Date 1732

When the English colonists were establishing themselves in the New World, England, impoverished by the long wars of the Cavaliers and Roundheads, demanded that all silver articles of value should be thrown into the melting-pot to produce the needed coinage. Nearly all of the old Tudor and Stuart silver perished in this manner; and, therefore, if our wealthy families of Massachusetts, New York, Pennsylvania, Maryland, Virginia, and South Carolina had preserved their seventeenth century silver in their original forms instead of making it into new forms to keep up with the styles, much more Stuart, or Jacobean, silver would exist today in this country than in England.

In Colonial days silver of the newest fashion was always appraised at higher sums than silver of old style. At a very early period gentlemen of wealth sent, or took, their plate to London to have it melted and made up into pieces of the most "up-to-date" patterns. For instance, Colonel Richard Lee of Mt. Pleasant, Westmoreland County, Virginia, took some silver to London as early as 1659 to have it changed into models of the latest fashion. On his return it was seized at Gravesend. The colonel's affidavit in the English State

PORRINGER
American, made by Samuel Vernon, Newport. Seventeenth Century

SILVER PIECES, made by Paul Revere

documents shows that his trunk contained 200 ounces of silver plate, all marked with his coat-of-arms and intended for his own use, and that it had been in his possession for many years. Even as late as the last days of the eighteenth century the melting-pot gathered in old-fashioned silver; for when General Washington removed to New York as President he sent his family silver to be melted and remodeled into "the newest and most elegant shapes."

From the first settlement of our country every prosperous householder possessed at least a few pieces of plate. Early wills and inventories mention tumblers, beakers, mugs, tankards, salvers, porringers, caudle-cups, standing and trencher salts, candlesticks, spoons, ewers, and basins, and occasionally *forks*, rare in England until after 1700.

THE PORRINGER AND CAUDLE-CUP

Equally popular with the tankard was the porringer, or two-handled standing cup with cover, surviving in the modern "loving cup." It appeared in the days of Charles II and lasted through the reigns of William and Mary and Queen Anne, altering in shape and decoration from the Restoration styles of massive flower and foliage *repoussé* (reh-pyu-say′) to the Chinese styles of 1682–1690 and to the fluted bases (or gadroons), bands, and beautiful chasing of the Queen Anne period.

The caudle-cup (or posset cup) was of the same form, but a little narrower of mouth. Both were used for drinking hot caudle, made of eggs, ale, bread, and spice; or posset, milk curdled with liquor.

A convenient little cup, or bowl, with one, and sometimes two, scroll, or open-worked, handles, was also called porringer. It was used

LOVING CUP
Date, 1743

TANKARDS, made by Paul Revere

for many purposes. People ate porridge out of it; the drink was poured from the tankard into it for the faithful retainer to taste and protect his master from poison, which gave it the name of "wine taster" and "poison cup"; it was used by the barber-surgeon as a "bleeding cup," or "bowl"; and it was used for collecting communion tokens and alms. This kind of porringer is a familiar object in pewter as well as silver; and in both metals the "keyhole" pattern of the handle was found to be the most practical for hanging it on a nail, or hook, on the edge of the dresser-shelf.

SALT-CELLARS, SPOONS AND FORKS

The massive "standing salt," shaped like an hourglass, a bell, a steeple, or circular, or octagonal, was placed in the center of the table. The important members of the household sat "above the salt." Before each plate, or trencher,* stood a little "trencher salt" for use, triangular until 1698, when it became circular.

SALT-CELLAR
English, date, 1758

The forms of the seventeenth century silver spoons were numerous. The bowl was deep, shallow, egg-shaped, kite-shaped, and circular. The handle was round, flat, fluted, square, and spiral. Sometimes it ended in a baluster, or square, or a hexagonal button, or seal, and sometimes it ended in a figure. The most famous of those with figures, known as "Apostle spoons," frequently occur in American inventories. Each of the Apostles carried his emblem. A set of twelve was always prized.

The "Puritan spoon" had a flat, oval bowl and a straight, square handle. Next came the "hind's foot," or *pied de biche* (pee-ay-deh-beesh′), with its oval bowl and flattened handle, notched and ending in three points slightly turned up. The "hind's foot" lasted until the end of Queen Anne's reign. In 1650 the "rat-tail" appeared, the tail, a continuation of the handle, tapered off and soldered on the back of the bowl.

Occasionally in old inventories we come across a "silver meat fork"; but individual forks were unknown until late in the seventeenth century. The first forks were two-pronged and three-pronged. The four-pronged

*From the French *tranche*, (tronsh) a slice, descriptive of the slice of bread which was the primitive plate.

fork appeared about 1726. The fact that Madame Blanche Sauzeau (so-zo) of New York had six forks in 1690 shows that this very elegant implement had early become known in the New World.

TEA-CADDY SPOON
English, Nineteenth Century

In an age when forks were not in general use and people ate with their fingers the circulation of the ewer and basin after every course was a necessity in wealthy homes. The ceremony of carrying round the dish and ewer was regulated by strict etiquette. The water, perfumed with rose, was poured from the ewer into the basin and handed to the host and then to each guest in turn. Another servant followed with a "fair white napkin." The silversmith lavished his best art upon the ewer and basin. The helmet-shaped ewers of the Stuart period were often exquisite examples of *repoussé* work, completely covered with masques, strap-work, and foliage and figures of Renaissance design.

TEA-CADDY SPOON
English, Nineteenth Century

THE PUNCH BOWL

Toward the end of this period a new article—the punch bowl—made its appearance.

Punch was introduced into England at the end of the seventeenth century. The name is of Hindustani origin, meaning *five*, explanatory of the five ingredients,—spirit, sugar, water, lemon, and spice. The London silversmiths quickly made a splendid bowl for brewing the fashionable drink; and it was not long before all homes of wealth, colleges, clubs, and societies (in the Colonies as well as in England) had their massive punch bowl.

The first bowls were fluted and stood on a gadrooned base. Large ring-handles fell from a lion's head on each side. The model, dated 1702, belonging to the Vintner's Company of London, is occasionally found in American families. This affords another proof that the American Colonists possessed rich treasures.

This kind of punch bowl was usually accompanied by a scalloped, or battlemented, rim, called Monteith, as it is supposed to have been invented by a Scottish gentleman doubly famous for his scalloped coat and his making of punch. The Monteith was placed on top of the empty bowl and the glasses

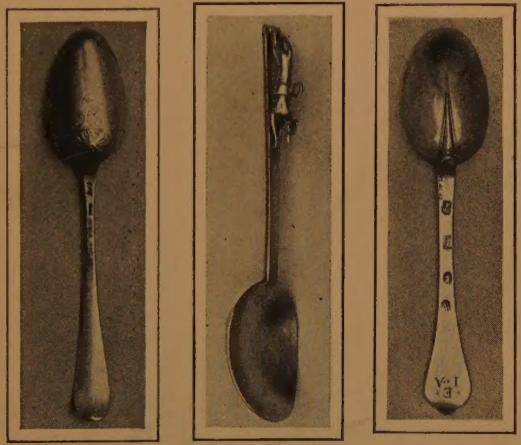


TABLE-SPOON, English, date 1777; "PURITAN" SPOON, English, made by Stephen Venables, date 1652, the greyhound is a later addition; "RAT-TAIL" SPOON, English, date 1701

TEA-SET, made by Paul Revere

arranged in the scallops with their bases turned outward. The bowl was placed before the host with the punch-ladle and ingredients. The glasses were taken out of the Monteith and the rim lifted off. When the punch was made, the Monteith was replaced on the top of the bowl and the beverage ladled out by the host into the glasses. Punch bowls with Monteiths of the Queen Anne period now sell for thousands of dollars. When china became a craze, the porcelain punch bowl appeared, and, in the course of time drove the great silver Monteith out of favor. The silver bowl appears in American inventories from Salem to Charleston. A few splendid examples dating from the opening years of the eighteenth century still exist.

COFFEE-POT
Made by Charles Hatfield, London, date 1739

The native silversmiths also made punch bowls all through this century. The most famous is the one made by Paul Revere for the Sons of Liberty. It appears on page 10. The names of the fifteen Sons of Liberty are engraved round the rim. One side bears the inscription "To the memory of the glorious Ninety-two members of the Honourable House of Representatives of Massachusetts Bay, who, undaunted by the insolent measures of villains in power, from a strict regard to conscience and the Liberties of their constituents, on the 30th of June, 1768, Voted Not to Rescind." The other side is inscribed "No. 45: Wilkes and Liberty," in reference to John Wilkes, who was defending constitutional government in England, one of his chief attacks having appeared in his paper, the North Briton, issue No. 45.

MOTE SKIMMERS
English, Eighteenth Century

EIGHTEENTH CENTURY SILVER

Generally speaking, eighteenth century silver followed the same forms and ornamentation as furniture. The heavy styles of

TEA-POTS, made by Paul Revere

TEA-POT
English, George III period, date 1769

Queen Anne, merged into the Georgian, in which the models and decorations of the Regency with its delicate curves, the more ornate Louis XV with its riotous curves, rock-and-shell, or *rocaille* (roe-kei), and its Chinese fantasies, as interpreted by Chippendale and his followers in furniture, found the same expression in the work of the silversmiths. The straight lines and charming ovals of the succeeding Neo-Classic fashion of the Louis XVI period were so closely followed that much of the silver looks as if it had been designed by Heppelwhite and Sheraton. The Adam brothers did, in fact, design both gold and silver plate.

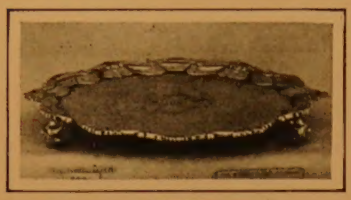
Potters were even closer to the silversmiths than cabinet-makers. Many forms and decorations that Whieldon, Wedgwood, Flaxman, and other famous potters and designers made popular were copied in silver.

The first silver tea-pots were imitations of Delft and Chinese importations, and the first tall coffee-pots and chocolate-pots seem to have been inspired by the models that Whieldon had made popular in Staffordshire ware.

The eighteenth century was a glorious period for silversmiths. Every imaginable article, both large and small, was made, and with exquisite workmanship. Great dinner services became so fashionable that many families had their plate melted down to make them. To this period also belongs the elaborate centerpiece, the *épergne* (ae'-payrn) which gave Paul Lamerie (Lamurree) and others full scope for design and skill. Ornate *épergnes* were made in the "Chinese Chippendale" style, with pagodas, rockwork, Chinese mandarins, and strange branching trees to hold the beautifully wrought trays, dishes, and baskets for sweetmeats and fruits.

TEA-CADDY
Made by Paul Lamerie, London.
Date 1745

A charming style came into vogue about 1770, when silver was pierced and saw-cut in floral patterns and graceful festoons, so



SALVER
Made in London, date 1776

PIERCED CAKE BASKET
Made by John Eastt, London, date, 1748

open-worked and so delicate that a glass lining was necessary. Sugar-bowls, cake-baskets, bread-baskets, sweetmeat-dishes, salt-cellars, mustard-pots, canisters, and muffineers of this style, lined with blue glass, are now eagerly purchased by collectors.

THE TEA EQUIPAGE

The eighteenth century brought the tea-service. The handsome tea-pot, tea-kettle and stand, cream-jug, sugar-bowl, and tea-caddy, all placed on the large salver with a deep molding or "pie-crust" edge, constituting a splendid "tea equipage," undoubtedly had much to do with making tea popular.

The Queen Anne tea-pot, melon, or gourd-shaped, went through many round and octagonal forms until it finally culminated in the favorite oval, which began to be popular at the time of the Revolution.

About this time the Classic taste introduced the tea-urn, which for a time drove the tea-kettle and stand away. Its life was short.

Caddy is a modified form of the Malay word *kati*, or *catty*, for a pound. It was chosen as the name for the little box in which the expensive tea was kept under lock and key. At first the tea-caddy was a bottle-shaped canister; but it gradually became much like a Sheraton cabinet in shape with delicate chasing resembling in style the inlay of the Sheraton school. The tea-caddy was inclosed in a shagreen box, lined with velvet and ornamented with silver handles, key-plate, and corner-pieces. Later, deft cabinet-makers produced exquisite little boxes inlaid with satinwood for holding the tea-caddy.

DUTCH BEAKERS
Seventeenth Century

PIERCED OVAL SUGAR BASKET
Sugar basin, with ruby glass lining, late Eighteenth Century, English

THE CASTER, CRUET-STAND, ETC.

The tall caster, with its perforated top used for sprinkling pepper, salt, sugar, or spice, and the smaller caster known as muffineer, used to sprinkle salt on hot buttered muffins, though not new to the eighteenth century, went through many new forms which appeal to the collector. Another article, dating from Queen Anne's

SAUCE BOATS, made by Paul Revere

day, is the cruet-stand. For a hundred years the silversmiths bestowed their art upon it; but it is now obsolete except for the collector. Small teaspoons date from this period; table and dessert spoons also came in; forks ceased to be a novelty; and silver knives became popular, as well as knives with silver blades and mother-of-pearl handles.

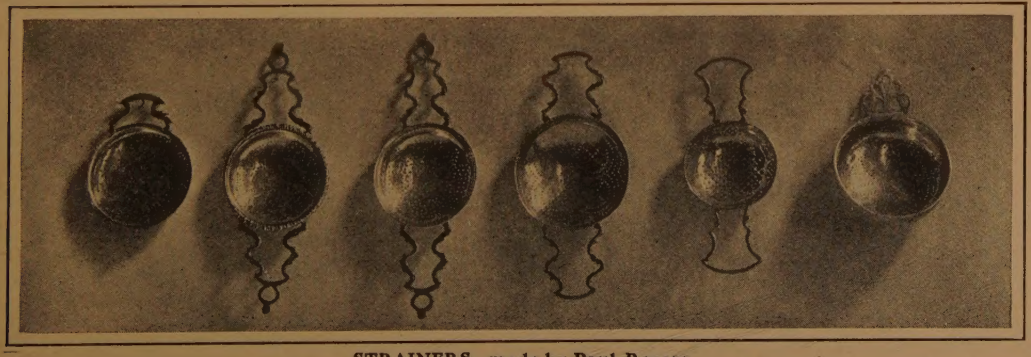
PIERCED SUGAR-BASKET, LINED WITH GLASS

The mustard pot of perforated silver, lined with glass, was also an addition to the Eighteenth Century table. The lid was cut out to make room for the long-stemmed spoon which was shaped like a ladle.

The late Eighteenth Century was prolific in baskets of charming design. There were bread-baskets, cake-baskets, fruit-baskets, sweetmeat or confiture-baskets; and baskets, or basins, lined with ruby or sapphire glass, that were to be used for lumps of sugar, or whipped cream.

At this period sugar trays were first made; a favorite form ended in shells. Quainter ones were in the form of a bird, the rivet of the beak blades forming the eye, and the long feet, scissor-like handles. In the late Georgian period the tongs were made like spoons, ending in ovals or shells.

Among the novelties of the Eighteenth Century were the "coasters" or decanter stands,



STRAINERS, made by Paul Revere

PUNCH BOWL

Made by Paul Revere for the Sons of Liberty, known as the "Liberty Bowl"; a "Trencher Salt" by the side, of the same type as on page 4

important in the days when the cloth was removed at dinner and the decanters were sent "coasting" down the table. These consisted of pierced rails of silver in geometrical or floral patterns around a mahogany base, the under side of which was lined with green baize to prevent the polished mahogany from scratches. Coasters were made in sets.

CANDLESTICKS

Even if there were not many examples surviving, inventories would tell us our ancestors possessed handsome candlesticks and candelabra. The former were made as fluted columns resting on square bases; then the baluster form of Queen Anne days lasted until the florid rococo designs appeared. These, in turn, were driven away by the Classic taste; and the tall Corinthian column held its own for many years. As a rule, candlesticks were made in pairs. The candelabra, with three, five or six branches, followed the same styles. Snuffers were a necessity and appeared with the characteristic ornamentation of the periods. They were placed in a stand, or laid on a tray. One of the latest trays was shaped like a canoe with beaded edge. The bedroom candlesticks consisted of a short nozzle placed in a kind of saucer with handle pierced for carrying the sharply-pointed extinguisher.

ECCLESIASTICAL SILVER

Some of the oldest silver in America is owned by the churches. It may be said here that a church service consists of flagons or tankards, chalices with covers, paten and almsbasons and a baptisimal bowl and spoon. Queen Anne presented many services to American churches through the Colonial governors, some of which are still in use. St. Anne's, Annapolis, owns a superb service bearing the Royal Arms and the date letter 1695; and Georgian silver is owned by St. John's, Portsmouth, N. H., and other churches, including Trinity, New York. King's Chapel, Boston, owned a service presented by William and Mary in 1694, which, on the arrival of a new service in 1772, was divided between Christ Church, Cambridge, and St. Paul's, Newburyport.

King's Chapel, Boston, is very rich in old silver. The Dutch Church, at Sleepy Hollow, near Irvington, owns two ancient beakers, and Trinity Church, New York has a fine collection of

ENGLISH TEA-URN

In Adam style, date 1773

silver by famous English makers, including two flagons, two chalices, two patens and an alms-bason made by Francis Garthorne in 1709 and an alms-bason made by Thomas Heming in 1776.

COFFEE-POTS
Made by Paul Revere

TWO TYPICAL INVENTORIES

During the Revolution many people buried their family silver, which, perhaps, accounts for the fact that so much still exists in aristocratic families. A box of silver worth £1500, owned by Mrs. Hugh Wallace and captured by the British near Hackensack, New Jersey contained: One tea-urn, one *épergne*, one very large bowl, four candlesticks, one large pudding-dish, two large salvers, three small salvers, one large tankard, one coffee-pot, one pitcher, one cruet-stand, four long-handled spoons, four scalloped spoons, six dozen table-spoons, one dozen dessert-spoons, one sugar-dish, one funnel, one fish-trowel, six salts, two mustard-pots with spoons, six skewers, two milk-pots, one tea chest with canisters, one sugar-tongs, four labels for bottles, four tumblers, four rummers, one large soup-ladle, one marrow-spoon.

CANDLESTICKS OF CLASSIC DESIGN

If we compare this list with the possessions of a Boston lady in 1636, which consisted of four silver spoons (one with a gilt head), a great silver porringer, a silver tankard, two silver "wine bowls" weighing 39 oz., a gilt salt, two gilt "wine bowls," one silver beaker, one beer bowl, two saucers, a silver salt, four gilt spoons, ten silver spoons "with Apostles gilt," and one caudle-cup weighing 34 oz., three-quarters gilt, we shall have no hesitation in asserting that Americans owned handsome silver at all periods of our history.

SUPPLEMENTARY READING

AN ILLUSTRATED HISTORY OF ENGLISH PLATE:
Ecclesiastical and Secular, from the Earliest Examples to the Latest of the Georgian Period.
2 vols., London, 1911. *By Charles James Jackson*

OLD ENGLISH PLATE
6 editions, London 1878–1899. *By W. J. Cripps*

OLD FRENCH PLATE *By W. J. Cripps*
2 editions, London, 1880–1893.

OLD LONDON SILVER *By Montague Howard*
New York and London, 1903.

OLD PLATE *By John H. Buck*
New York, 1903.

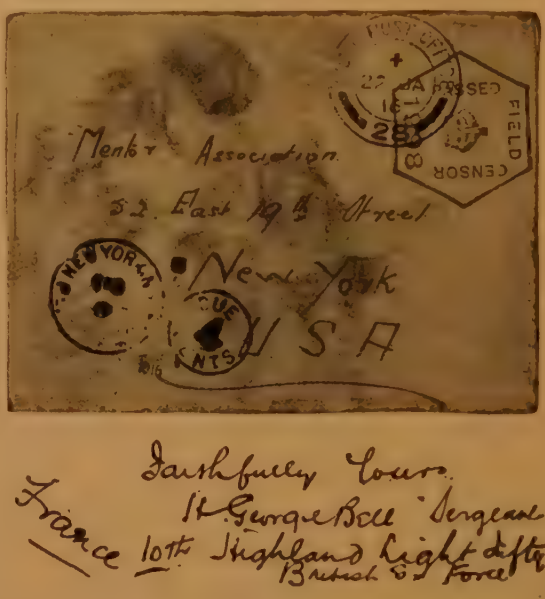
AMERICAN SILVER:
The Work of Seventeenth and Eighteenth Century Silversmiths exhibited at the Museum of Fine Arts, 1906. Boston, 1906.
By R. T. H. Halsey and John H. Buck

CHATS ON OLD SILVER *By E. L. Lowes*
London and New York, 1911.

CHATS ON OLD SILVER *By Arthur Hayden*
London, 1915.

The daily mail of The Mentor is full of heartbeats, and not infrequently it has a big thrill in it. Scarcely a letter comes to my desk that does not sound a note of warm, friendly appreciation of The Mentor service.

Yesterday brought us two letters from prominent lawyers of the South (one in Alabama, the other in Virginia). "I am so much pleased with my Mentors that I would not dispose of them at five dollars per copy if others could not be procured," writes the first. "I do not believe that I have ever taken more interest in anything than I have in The Mentor" is the cheering assurance of the second. "I think" he adds "that The Mentor is simply incomparable, I do not know of anything which is so informing and helpful at such a small expenditure of time and labor." Today we find in our mail a letter that has a fine flavor of its own: "I am a nine-year-old boy. I suppose you think I am a man. I am very pleased with the Mentors. I find them very interesting."



Yours faithfully
St. George Bell Sergeant
10th Highland Light Infty.
British Expeditionary Force
France

★ ★ ★

Some time ago a letter came in that gave us one of our real thrills. Look at the envelope reproduced on this page—also the signature of the writer. The envelope contains the stamp of the field censor and is covered with muddy finger marks. Sergeant Bell's letter runs as follows: "Dear Sir: Please send me a copy of The Mentor...and I will as soon as possible send you twelve shillings and sixpence (for subscription). I would esteem it a great favour if you would send one to me. Perhaps your offer does not include Europe. It would be a very interesting book to receive, as one could then keep posted on all the great events of the world."

★ ★ ★

What grips one hardest is that last sentence. To think that an officer on service in the very center of the most stupendous event in the world's history should be concerned about keeping "posted on all the great events of the world!"

★ ★ ★

The reader may take it for granted that we lost no time in sending Mentors to Sergeant Bell, and in assuring him that he could not spend his precious twelve shillings and sixpence nor any smallest part of that sum in buying Mentors. We wrote him: "Your letter came as a very gratifying surprise to us here, for we were not aware that information of The Mentor had reached the war zone. We are sending you several of the back numbers of The Mentor—not for any remuneration but with our compliments and our heartiest good wishes. You cannot buy Mentors of us. We are glad to give them to you. We are placing your name on our list today.

"We hope that the numbers we are sending will interest you. You will find on the third cover a list of the Mentors that have appeared. They are varied in subject, and there are a great many of them. If you want any of them, you have only to say so. It would give us great satisfaction to know that The Mentor was doing something to interest and entertain the men at the front.

We hope to hear from you again."

W. D. Moffat

EDITOR

1 ENGLISH LADLE
4 APOSTLE SPOON

2 APOSTLE SPOON
5 ENGLISH (17TH CENTURY) SPOON

3 ENGLISH (16TH CENTURY) SPOON
6 ENGLISH LADLE

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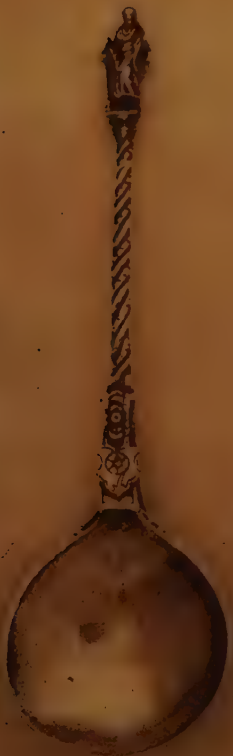

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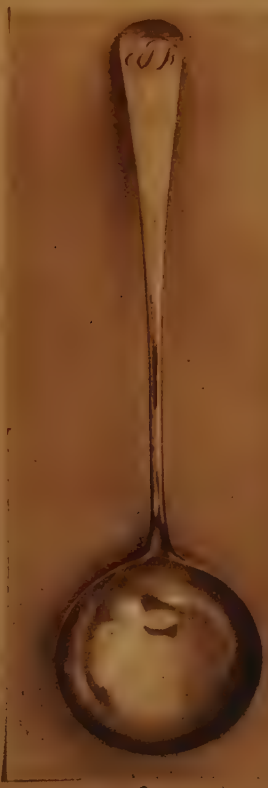

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IN THE METROPOLITAN MUSEUM OF ART, NEW YORK

SPOONS AND LADLES

Old Silver

SPOONS AND LADLES

Monograph Number One in The Mentor Reading Course

SPOONS were used long before forks. Spoons of the thirteenth, fourteenth and fifteenth centuries had stems ending in a spear point, diamond point, pine cone, acorn, or plain knob. In the fifteenth and sixteenth centuries the spoon bearing the head of the Virgin Mary at the top of the stem, in the contemporary headdress of the hour, and known as the "Maidenhead," was popular. Contemporary with it was the "Apostle." This dates from 1500 till about 1650. Sponsors gave an Apostle Spoon at christenings, selecting the patron saint of the child, or of the donor. When they could afford it, they gave the whole set of twelve, or thirteen, when the "Master Spoon" was included.

A perfect set of Apostle Spoons now brings a fabulous price. In the sixteenth and seventeenth century the sitting lion, or "lion sejant," occurs on the top of the handle. Next comes the "slipped in the stalk," like an Apostle spoon with the figure cut off the hexagonal, or "six-squared" handle. The bowl was pear-shaped. Another "Puritan Spoon" was perfectly plain with a round bowl and long flat handle. The general form of spoon in England continued the same from the middle of the fifteenth century to the Restoration. The "baluster" and "seal-headed" end, which describes the spoons that had been used from 1585 to 1659, were succeeded by the "*pied de biche*" (peay de beeche) or "hind's foot," in which the handle is flat and divided at the broadened top by two clefts into three points, which are slightly turned up. The bowl is elongated into an ellipse and strengthened by a tongue ("rat-tail") that runs down the back. In Queen Anne's day the outer points of the handle were lopped off and the one point left was bent backwards. In the reign of George I the spoon changed again. The bowl was more elongated and the handle was rounded at the end and turned up. A high ridge ran down the middle at the front. This style lasted until 1767. Towards the end of the reign of George II, another fashion was introduced, having a pointed egg-shaped bowl and a handle with the end turned down instead of upward. The "rat-tail" was now shortened into a "drop." This plain spoon, used from 1760 to 1800, is called the "Old English pattern." The "fiddle-headed" model, in which a sharp, angular shoulder is introduced on either side of the stem just above the bowl and also near the handle, came into vogue early in the nineteenth century. So did the famous "King's pattern," the handle of which is decorated with a shell and scrolls.

Before the Restoration what we now understand as table-spoon was the size used. Then the size we now call the dessert-spoon came into being; and later in the seventeenth century the tea-spoon was introduced. Tea-spoons were at first as small as our modern after-dinner coffee-spoons; but by the time George I was reigning (1714-1727), they had become of the size we now know as tea-spoons.

With the spoon is classed the ladle. The soup-ladle dates from the first half of the eighteenth century. At the beginning of the same century the punch-ladle appears. Its form was varied. In every case the handle was long. It was made of silver, of ebony, chestnut, whalebone, or tortoise shell. It often appears as a long twisted stem. The bowl was of every form—round, shell-shaped and oval. Frequently it had a moulded tip convenient for pouring. It was not uncommon to insert a gold or silver coin into the bowl of the ladle. Ladles for sauces also appeared in the eighteenth century.

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Old Silver

THE TEA-SERVICE

Monograph Number Two in The Mentor Reading Course

THE earliest known silver tea-pot is owned by the East India Company of London. It is dated 1670. By that time tea had become a fashionable drink. The silver tea-pot was at first of the tall lantern shape, and differed little from the coffee-pot of the same date. Presently the silversmiths began to imitate the Chinese models of porcelain; and in 1685 melon-shaped tea-pots appear. These pots were plain at first; but, afterwards, they were ornamented with chasing, engraving and beaten, or *repousse*, (ray-pooh-sáy) work. Octagonal tea-pots and pear-shaped tea-pots with the "duck neck" spouts became fashionable. In the days of George I (1714-1727) the tea-pot had a round, or an octagonal, body, swelling out at the lower part into a bowl, instead of having straight upright sides as formerly. In the days of George II and in the early days of George III, flutings were succeeded by flower-wreaths and shells in the Louis XV taste. Then came in the oval tea-pot of the slender and graceful urn, or vase, shape, engraved with festoons, knots of ribbon and medallions. In the last quarter of the eighteenth century many tea-pots were made of sheet silver, oval or octagonal in shape, with flat bases and vertical sides, straight, tapering spouts, scroll-shaped handles and lids slightly dome-shaped. The sides of the oval examples were sometimes ornamented with bright cut and engraved work in vertical and horizontal lines, the decorations being bands of foliage, diaper, medallions and festoons.

The tea-kettle dates from Queen Anne's day. At first it had a pear-shaped body with a "duck neck" spout. It rested on a separately made stand, fitted with a spirit-lamp for boiling the water. Then it became more globular in form to represent melons or gourds; and it was often decorated with flutings, or their reverse called "gadroons." Then succeeded the rococo decoration of the Georgian period, when the styles of the Regency and Louis XV came into England.

Later in the century the urn succeeded the tea-kettle. This was of the pointed oval shape that the Adam brothers had made so popular. The urn was chased, or engraved, with festoons and medallions, and matched in general style the tea-pots of the same date.

Nothing presents a handsomer appearance in the matter of domestic silver than the "tea-service," or, to give it its old name, the "tea-equipage." The tea-pot, tea-kettle, sugar-bowl, cream-jug, tea-caddy, tea-strainer, and sugar-tongs, all displayed on the large silver, or the large inlaid mahogany tray with silver rail and tiny feet, are familiar objects in the home of refinement. As a rule, all the pieces of the tea-service are of the same period; for ever since about 1690, when the sugar bowl joined the family of tea things, the tea-service has been complete. Sugar, being a costly luxury till the end of the seventeenth century, the receptacle for sugar was late in appearing. At first, it was a bowl with a cover, like the Chinese and Japanese covered bowls; then it followed the course of the decorations of the day; and towards the end of the eighteenth century the dainty pierced basket with glass lining became popular.

Sugar-tongs appear in a variety of forms: birds in scissors shape, whose beaks open to grasp the lumps of sugar; and tongs ending in shells, or spoons, and variously decorated with fine engraving, chased, or beading. The cream-jug, too, went through a number of forms from the helmet-shaped ewer to the slender oval vase with delicate handle.

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IN THE METROPOLITAN MUSEUM OF ART, NEW YORK CITY

A SHELL-BACKED SILVER

Old Silver

SALVERS AND TRAYS

Monograph Number Three in The Mentor Reading Course

THE word salver comes from the Spanish *salva* when applied to a plate, or dish, on which things are offered to a person. One of the first great dishes was the "charger," on which the roast of meat, the fowl, peacock, swan or other bird, or the boar's head was brought into the dining-hall. Another was the "voyder," a large tray into which the broken meats left in the "trenchers" were scraped by the "voyder-knife." These great dishes, in wealthy homes of the Middle Ages, were of silver. So were the plates called trenchers, from *tranche*, a slice, in allusion to the slice of bread which formed the primitive plates from which people ate. By the side of these plates were placed the "trencher salts" (or individual) salt-cellars.

In the homes of rich noblemen every article was ceremoniously served on a tray, large or small; but the word salver does not appear to be common earlier than the seventeenth century. The salvers of the seventeenth and the beginning of the eighteenth century were plain circular dishes. Then came the handsome beaten, or *repoussé* (ray-pooh-sáy) variety, which was followed by salvers with plain engraving for decoration. In the reign of Queen Anne chasing occurs. The edges of the salvers then were both chased and shaped, and the salvers stood on three, or sometimes four, small feet. Some of the salvers of this period are both engraved and chased. Hogarth was employed for six years in engraving plate for Ellis Gamble, the London silversmith, to whom he was apprenticed in 1712; and salvers and trays decorated by the great English painter and satirist are still in existence. The plainer salvers of this period often have a gadrooned edge. About 1735 small semi-circular notches (eight or ten in number) in the moulded rim made effective ornamentation.

During the period when the rococo style prevailed the borders of salvers were usually decorated with a scroll-and-shell border. During the late Georgian period salvers had gadrooned, or fluted, edges; and these were often accompanied with lines of small beads. The circular and shaped salvers were now replaced by oval trays with handles at the ends. At all periods the owner's coat-of-arms was engraved in the center. About 1672 the tray for the candle-snuffers, resting on four little feet, became a familiar object. In the last quarter of the eighteenth century the tray was the delicate "canoe shape" with that characteristic decoration of the late eighteenth century, a line of small beads surrounding the edge. Many "canoe shaped" snuffer trays were converted into inkstands by having a couple of sockets for holding ink-bottles soldered to the flat depression of the tray.

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CEREMONIAL PIECES

Monograph Number Four in The Mentor Reading Course

THE STANDING-SALT.—In the Middle Ages the "Salt" was the most important article of domestic plate. The great "Standing-Salt" of silver was placed in the center of the table; and it was a mark of distinction to be seated near it. Standing-Salts were made of various sizes and forms —animals, dragons, hour-glasses, etc. In the fifteenth and sixteenth centuries Gothic designs were used; but in the middle of the sixteenth century, when the influence of the Renaissance brought in classic forms and decorations, the "Pedestal Salt," so called because of its resemblance to a column, or pedestal, became the typical design. The "Queen Elizabeth Salt" (1572), now in the Tower of London, is of this form. Next came the "bell-shaped" (1608), about ten inches high; next the "drum shaped" salt with steeple cover; next the "hour-glass"; and then the "spool-shaped." The Standing-Salt disappeared in the reign of Charles II.

THE NEF.—Contemporary with the Standing-Salt was the Nef. The Nef was, as its name implies, a piece of silver in the form of a ship. It stood on the *dressoir*, or buffet, and was placed with great ceremony before the host. The Nef was a very decorative piece. It contained the knife, spoon, napkin and spices used by the host, and something still more important—the "essay." This was a piece of horn supposed by many to be from the unicorn, but in reality from the narwhal, and believed to indicate the presence of poison when placed in the wine cup. With it the host "essayed," or proved, the wine before he dared to drink it. An exquisite Nef, with all the cordage and tiny sailors beautifully wrought, is now in the Cluny Museum, Paris.

THE STANDING CUP.—The "Standing Cup," in which the lord, abbot, or gentleman, received the wine from the butler after it had been "essayed," marked, by its simplicity or magnificence, the state and circumstance of the host. If not of gold, silver-gilt, or silver, it was made of some rare material such as an ostrich egg, a cocoanut-shell, or some curious wood. The mounting was gold, silver, or silver-gilt. In England this cup was called hanap, from a Saxon word meaning cup, or goblet. Special and pet names were given to famous Standing Cups and legends gathered around them, such as, for example, is told in the ballad called "The Luck of Edenhall."

Fine specimens are owned by the Great City Companies of London,—the Vintners, Goldsmiths, Drapers, Mercers, etc.

The famous "Winthrop Cup," in possession of the First Church in Boston, is a hanap. It is of London make and is hall-marked 1610. The tapering bowl is chased with sea-monsters between conventional fruit and foliage. This was the gift of John Winthrop for a chalice.

THE EPERGNE.—The handsome center piece known as *epergne* dates from the eighteenth century. It consists of a central basket for fruit, or flowers, surrounded by small baskets, or dishes, for bonbons, which are removed for serving. At first the *epergne* was rather low; then, in the days of George II, it became taller; and, in the second half of the eighteenth century, it was light in effect owing to the pierced design of the baskets. Paul Lamerie was famous for his *epergnes*. Sometimes the central basket was surrounded by sconces for candles; sometimes it was made in the shape of a Chinese pagoda and decorated with tiny tinkling silver bells; and in the nineteenth century it was composed of glass and silver. The ornamental silver center piece, or *surtout*, had long been known in Italy, France, Burgundy and England; but this particular form called *epergne* (or *epargne*) is a product of the eighteenth century.

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THE COFFEE AND CHOCOLATE POT

Monograph Number Five in The Mentor Reading Course

READERS of Addison and Steele will remember how often the Coffee House is spoken of in their delightful essays. The Coffee House was practically a club. The first Coffee Houses were opened in Oxford in 1650 and in London in 1652. Coffee was then a new beverage, brought from Arabia and Smyrna. The drink became very fashionable. Pope speaks of it in the "Rape of the Lock" (1712–1714); and the line:

"The berries crackle and the mill turns round"

shows that it was usual to grind the coffee in company.

At first the coffee-pot differed very little from the tea-pot. The tall lantern shape, with pointed cover, was used for both; but soon the coffee-pot began to assert itself as an individual. It differed from the tea-pot chiefly in height. This has been explained by the fact that the silversmiths copied the models of the Chinese for their tea-pots and began to make the latter more globular. There were no Chinese coffee-pots to copy from. The coffee-pots of the reign of George I were plain, tall and tapering. Sometimes the plain tapering bodies were octagonal in shape with the spout set at right angles to the handle. In the second quarter of the eighteenth century, the pear-shaped pot came in. It differed from the tea-pot of the same date by having greater height in proportion to its diameter.

In the days of Queen Anne the spout was often placed at right angles to the handle; but since the time of George I (1714–1727) the spout has usually been placed opposite to the handle. The latter, like that of the tea-pot, was often made of ebony, or a cheaper wood stained black, more convenient for service than metal, as it did not conduct the heat.

Chocolate was first used as a beverage in England in the second quarter of the eighteenth century and was known as a "West Indian drink." Though very fashionable for a time, it soon fell out of favor.

Chocolate-pots of the Queen Anne period and later were of plain, cylindrical form and tapering, with lid to match. Sometimes they had a small hole in the apex with a flap-cover to admit the pestle, or stirring-rod. The chocolate-pot of the time of George II and George III was in the form of an ewer, or fashioned like the jug for hot milk, or hot water.

The chocolate-pot frequently appeared in the boudoir, and dressing-room, of the fashionable lady of the period, who, if we may believe Swift, spent no less than five hours in dressing, before she made her daily round of dinner, playhouse and cards at a rout. It was natural therefore that

"When awful Beauty put on all her charms"—

refreshment should be taken, while the coiffeur built up the enormous headdress, or the deft maid laced the tight stays and tied and pinned the innumerable furbelows of my Lady Modish.

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TANKARDS AND CAUDLE-CUPS

Monograph Number Six in The Mentor Reading Course

THE word tankard was first applied to a large wooden tub bound with iron, in which water was carried. It appears to have been first bestowed upon the silver mug with lid and handle about 1575. Early tankards were tall and ornamented with arabesque bands of *repoussé*, or engraved, work. They were also made of horn and silver and crystal and silver, these two materials being supposed to detect the presence of poison. Encircling bands of silver were needed to hold the silver handle. Consequently the bands that ornament the silver and pewter tankards are merely a survival of the frames for the crystal and horn tankards. Tall, straight-sided and upright tankards occur in the reigns of James I and Charles I. Drum-shaped tankards, ornamented with *repoussé* work of flowers on the sides and cover, are also of this period. Later, they became plainer. The domestic tankards of the second half of the eighteenth century are very plain. They are usually of great diameter in proportion to their depth and have flat lids and very massive handles. The lower part of the handle contained a whistle, for the purpose of summoning the servant when the tankard needed refilling. About 1720 the swelling drum and dome-shaped lid, with or without a knob, was introduced. The owner's coat-of-arms was generally engraved on the side.

A great many tankards were made by the American silversmiths; and tankards invariably occur in old inventories.

Caudle-cups (also "posset-cups") and porringers include all the two-handled cups with covers (and sometimes the trays on which they stood) that were in common use in the seventeenth and eighteenth centuries. Caudle-cups, pear-shaped and swelling into larger bowls at the base, were used for drinking posset (milk curdled with wine). Early examples were simple. Their sole decoration was the owner's coat-of-arms. In the time of Charles II they were more elaborate in design and were decorated with flowers and monsters in *repoussé* work.

Porringers were wider mouthed than caudle-cups. They also had covers and handles. Their less flowing shape necessitated a somewhat different style of treatment in the matter of decoration. In the middle of the seventeenth century some were octagonal, or twelve-sided. From 1665 to 1685 they were decorated with flat *appliqué* leaves around the bottom of the bowl and around the knob on the cover also. This style of decoration with thin pieces of metal is called "cut card work." Some porringers were decorated with the acanthus leaf, which was so popular from 1675 to 1685. Then came the Chinese decoration which followed the Chinamania; for the rage for pagodas and mandarins, fret-work and curves did not die before the goldsmiths and potters covered their wares with Chinese designs (1680-1690). Lastly, came the fluted and gadrooned porringers of Queen Anne's time. In some of them the gadroons and flutings are twisted spirally from the base.

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